Hunter College Art Galleries

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THE HUNTER COLLEGE ART GALLERIES

THE BERTHA & KARL LEUBSDORF ART GALLERY

SEPTEMBER 16 - DECEMBER 4, 2010

CURATED BY KATY SIEGEL

The exhibition is supported by the Foundation-to-Life, Inc.
Additional funding is provided by the Bershad Exhibition Fund at Hunter College.
The accompanying publication is made possible by Agnes Gund.

AMERICANA

KATY SIEGEL

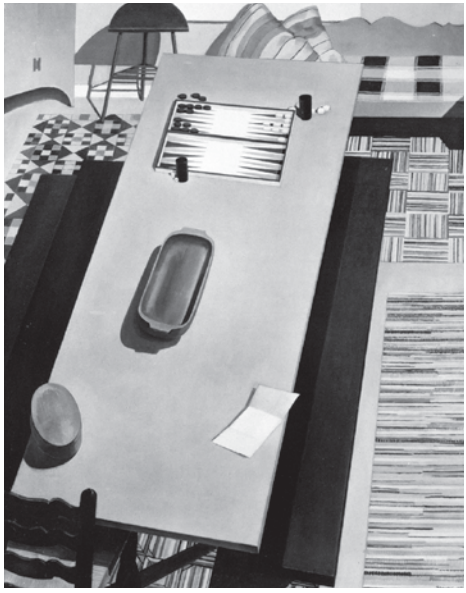
The very suggestion that the United States has a specific cultural history invokes nationalism and nostalgia. Nationalism, in the claim that there is such a thing as American culture, made in the face of centuries-old accusations that the new world was barren, stocked only with poor, provincial imitations of European art, literature, and fashion; nostalgia, because any assertion of American specificity inevitably harkens back to an earlier age. By the late nineteenth century, writers, artists, critics, and historians were already announcing the end of America as it became more industrialized, more like European nations in its embrace of capitalism, and more entangled with the world through its forays into international politics. The backward glance at a "real America" of small businessmen and yeoman farmers has inflected American culture throughout its history and across the political spectrum, from Jacksonian democracy through various Populisms to today's Tea Party posturing.[1]

"Index of American Design" exhibition at Macy's Department Store, 1938 (detail of larger image). Photography by Federal Art Project (NY) and Robbins. Courtesy of the Holger Cahill papers, 1910-1993, Archives of American Art, Smithsonian Institution.

"Americana," while sometimes used loosely to embrace recent items like Coke bottles and record album covers, most often denotes pre-Civil War, pre-industrial artifacts such as maps, copper kettles, and spinning wheels, along with folk art and other decorative objects. While institutions and politicians who have used these objects for their own ends have been roundly criticized by art historians and critics, it was in fact artists who first collected Americana. Walker Evans and Charles Sheeler paid tribute to vernacular objects in their work, and Bernard Karfiol, Robert Laurent, Yasuo Kuniyoshi, and Elie Nadelman were inspired by the weather vanes and quilts decorating the fishermen's shacks they used as studios at an artists' colony in Ogunquit, Maine. They in turn inspired Holger Cahill, Juliana Force, Edith Halpert, and other important figures to appreciate and institutionalize this native tradition. Among later artists, Andy Warhol was a major collector of Americana and Donald Judd's library contained many books on Shaker furniture. Today, we might see Allen Ruppersberg, Mike Kelley, Richard Prince, Sharon Lockhart, Kara Walker, and other artists who collect American ephemera as inheritors of this tradition.

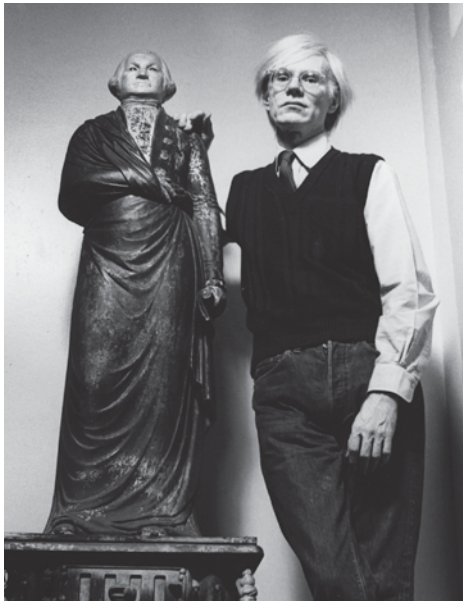
These artists, and many others engaged with American subjects and objects, weren't nostalgic for a lost America; much less were they nationalist propagandists. Not seeking an art of the American "folk," they were drawn to deeper, less simplistically ideological aspects of the American tradition of making ordinary things, things that were often emphatically simple or plain. In the absence of a fine-art tradition, they found and valued skilled hand-making, utilitarian purpose, and self-generated, made-up design. The available American model of the artist's self, different from the European one, involved working for a living and was sympathetic to commercial enterprise, rather than striking a bohemian pose of superiority to other kinds of social production and everyday concerns. These values have lent a directness to much American art, a matter-of-fact, can-do, unpretentious DIY spirit that infuses even rarefied practices like abstract painting.[2] Even many artists whose main subject is the critique of a violent American history — of Indian genocide, of slavery — nonetheless value American attitudes about making things.

The interest in Americana seems to intensify at key



Charles Sheeler, *Americana*, 1931. Oil on canvas. Edith and Milton Lowenthal Collection, bequest of Edith Abrahamson Lowenthal, 1991 (1992.24.8). Courtesy of the Metropolitan Museum of Art, New York. © The Metropolitan Museum of Art / Art Resource, NY.

Andy Warhol with the painted cast-iron George Washington stove figure from his collection, 1970s. Founding Collection, the Andy Warhol Museum, Pittsburgh.



Installation view of *Americana*, 1985. Mixed media, organized by Group Material. 1985 Biennial Exhibition (March 21 - June 9, 1985) at Whitney Museum of American Art, New York. Photograph by Sandak. Courtesy of Whitney Museum of American Art.

Art colony in Ogunquit, Maine, 1937. Photograph by G. Herbert Whitney. Collection of Maine Historical Society.

moments. The late 1950s and early 1960s saw many artists employing American imagery and techniques, including Larry Rivers, Jasper Johns, Roy Lichtenstein, Claes Oldenburg, and Phillip Hefferton. Pop art, seen by later theorists as American only insofar as the United States represented the leading edge of capitalism, was at its first appearance often linked by critics and curators to an America in the very *early* stages of capitalism, and understood to be referring to the traditions of Americana, "common objects," and sign painting. During the 1970s and 1980s, the manic celebration of the Bicentennial and the Protestant revival rhetoric of Ronald Reagan inspired more pointed approaches to the American past. *Americana*, a contribution by Group Material to the 1985 Whitney Biennial, juxtaposed contemporary political art with kitchen appliances and mass-produced art such as Norman Rockwell plates, in a room transformed into an "American interior" by means of copper tea kettles, wallpaper, and other domestic touches. Interestingly, despite its particular political subtext, this anti-hierarchical installation echoed early, differently motivated exhibitions at the Whitney and the Newark Museum in presenting art in the company of domestic, commercial, and useful objects.

Even outright nostalgia contradicts simple patriotism, as it implies better days past rather than celebrat the present. The "usable past" was intended to help Americans meet the challenges of the Great Depression, and it was the recession of the 1970s that stimulated a revival of the Fifties as a symbol of happy days in America. Today's return to old crafts like butchering, the acoustic music of the 1920s and 1930s, and more superficial trappings such as beards,

overalls, and hard liquor seems obviously related to the current constriction of economic and social perspectives. While such interests involve a nostalgic regard for the handmade amidst a sea of global mass-production, this recurrence of the past looks forward as well as backward. Given the ubiquity of computer and technology-based activities, the distinction between hand and machine is less important than the turn many artists are making away from the idea of art as a lofty pursuit towards engagement with creative activity as a daily, practical matter. Thus the fading of modernist, avant-garde art increasingly apparent over the last few decades is producing something like a return to America's earlier state as a land without culture, without a higher or finer art, though replete with meaningful, carefully made objects.

Shorn of its manifest destiny, America appears more than ever to be just a place with a history, like every other nation. The actual unavailability of the past lends the impulse to revive it a touch of absurdity. The title of this exhibition, "Americanana," is meant to evoke at once this absurdity, the continual recurrence of the past in the present, and the multivalent nature of what artists draw from the American tradition.

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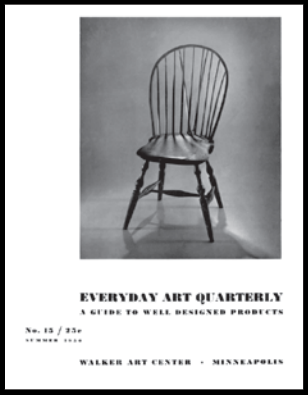
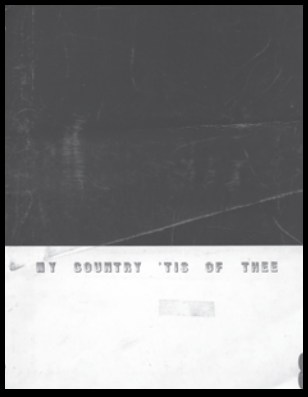
[1] American studies has often produced some version of this, as in Perry Miller and then Sacvan Bercovitch's brilliant takes on the never-fulfilled American "errand into the wilderness." Another, less well-known essay of 1961 suggests that longing for the past is the necessary counterpart to the idea of historical progress in America. See Arthur P. Dudden, "Nostalgia and the American," *Journal of the History of Ideas* 22:4 (October-December 1961): 515-530.

[2] For an expanded version of this argument, see "The One and the Many," in Katy Siegel, *Since '45: America and the Making of Contemporary Art* (London: Reaktion Books, 2010).





Cover of *Everyday Art Quarterly* #15, Summer 1950.
Courtesy of Walker Art Center, Minneapolis.

"My Country 'Tis of Thee" exhibition catalog, Dwan Gallery, 1962.

"New Painting of Common Objects" exhibition poster, 1962.
Norton Simon Museum Archives, Pasadena, California.

With ROBERT GOBER

KYLIE LOCKWOOD

Kylie Lockwood: So, the butter churn is a piece from 2001?

Robert Gober: It was originally intended for the American pavilion at the Venice Biennale. When we were setting up the installation we put down the bronze Styrofoam first, and in that space I liked it better by itself than with the butter churn. When Katy contacted me about "Americanana" I thought it was called "Americana" and it brought to mind this piece. Then I found out that the show is "Americanana," which complicates things immediately.

KL: What led you to add the barnacles?

RG: As I was preparing for the show in Venice I was living in a house on the beach. I was interested in things that washed up on shore, objects that undergo mysterious changes, like a little kid's plastic baseball bat that washed up covered in barnacles. Lost, then returned changed.

KL: I would like to talk about your interest in American subject matter, which is a consistent thread that has run through your work. Where did it come from?

RG: It was not an intellectual decision — my choices are intuitive. When I was sixteen, I started working as a busboy for a restaurant called The Yankee Silversmith, the fanciest restaurant in a not very fancy working-class town. The owner was an eccentric wealthy man who took a liking to me. He opened a country store/antique store next to the restaurant and we would go antiquing together because diabetes had made him blind and unable to drive. I would have to be his eyes and describe things for him.

I also wonder whether it came out of the alienating experience of growing up gay during the 1950s. For the first time, sitting here talking to you, I wonder if my interest in Americana doesn't come out of that. Out of saying "I have a place here," looking backwards, and putting myself within a lineage of American things.

KL: What was your initial interest in making dollhouses? Were you interested in American architecture or did it have anything to do with your dad building his own home?

RG: It was all those things and more. I used to make things for people to make a living, such as stretchers for canvases or carpentry for people's homes, and I was tired of it. I remember saying to myself, "Well, Bob, what would you *like* to make in order to make money?" The first thing that popped into my head was dollhouses. I had gone to school in Vermont, and I realized that the houses I was interested in had a real American vernacular. The fact that my dad made the house I grew up in also had a deep effect on me. As I was becoming a man, I was redoing what my dad had done in a way that had contemporary meaning for me.

After I had made four or five, I realized that I wasn't interested in dollhouses per se, but I was obsessed with the symbolism of houses and homes. I came in the back door.

With JOSEPHINE HALVORSON

FIRELEI BÁEZ

Firelei Báez: Can you speak about your preference for site-specific painting?

Josephine Halvorson: I've always sought a direct and perceptual way of working, but it has only been in the last four years that my practice has evolved to include painting on site. I discovered that I make better art when I have to yield to the (often unpredictable) conditions that painting on site presents. I've come to think of my practice as a collaboration between me, my materials, and the world, where the painting becomes a testament to time spent together.

FB: How interested are you in creating a direct narrative or in the viewer's ability to identify the iconography in your work?

JH: I hope that the specificity of representation within an individual painting allows the narrative qualities to become so immediate and transparent that a viewer can move toward different kinds of meaning. I hope also that the objects represented are familiar enough not to require a comparison with the original, recognizable enough to sidestep a guessing game of nameability, and quotidian enough to avoid the iconographic. I don't have a story in mind I want to relate; narratives emerge through the process and the objects take on another life in my painting.

FB: We spoke about the potential of painting and the charged negotiation of ethics and aesthetics for a generation of young artists working in the medium of painting. How do you address this?

JH: In today's context, making a singular, unique object by hand remains a radical act with ethical implications. Painting is an extension of the body, and in this sense contains within it the trace of the individual. How we, as both makers and viewers, choose to engage with these objects reflects our capacity for human understanding. As an object, painting is immobile, lodged on a wall, and, no matter how large and loud it is, it can't demand the attention of a viewer. For this reason, I think the best a painting can do is to say, "I'm here. Come talk with me if you'd like."

FB: What role do you believe the growing presence of media and the further integration of technology into daily life play in the experience of your work? During our last studio visit you mentioned a desire for viewers to have an intimate experience with your paintings, standing no further than arms' reach.

JH: Like so many others, I'm caught up in the speed set by the technology of daily life. Painting, for me, has become increasingly the inverse of my day-to-day pace. It's a "stilling" of life, a chance to find a prolonged closeness, a thorough, uninterrupted conversation, a stretching of my own thoughts. My work offers an intimate experience that parallels its making. As you noted, I like the physicality and the metaphorical implications of "arms' reach."

My choices derive from an appreciation of craft and materiality, which I grew up with in my parents' metal and blacksmithing shop. They use heat, strength, and skill to make impermeable, one-of-a-kind objects. I've never doubted the continuing place for the handmade. This has given me the frame through which I view painting.

With ELAINE REICHEK

AS TOLD TO CAROLINE LAGNADO

I feel American in the insular, provincial way that many New Yorkers feel American — I suspect that urban centers in other countries may be more familiar to me than the Midwest. New York is a fabulous city; I think it's a privilege to live here. The subway provides every kind of encounter. I was brought up in a big Dutch colonial house [in Brooklyn] and we had ersatz colonial furniture from the Ethan Allen collection. My parents' décor in this house, their ambivalence about their own histories, and the way they wished to Americanize themselves — their wish to pass, and their obsession with such issues — was what I was thinking about while making *A Postcolonial Kinderhood* in 1994.

I came to like samplers because they combine image and text and because sewing is a very early medium — it could rival painting for its historicity. My first group of samplers was "Native Intelligence," which I made for the Grey Art Gallery at New York University in 1992. I thought it would be interesting to embroider a group of early American samplers with text by Native Americans — to hear their voices in that context. That show was really about Americana in the sense of what we're accountable for as a nation of immigrants. We all came here as colonizers and our arrival was our first aggression; our country is founded on that act of violence. And if you get into the rest of our history it is just a continuation of that precedent. This first group of samplers was part of a large body of work investigating white people's ideas of American history.

Later on I did works based on Nathaniel Hawthorne, Herman Melville, Edith Wharton, and the sermons of Jonathan Edwards. I really love those writers because they ask great big questions — they're concerned with what it meant to be American. Wharton's *Ethan Frome* (1911) is an archetypal New England story in which landscape is a character. I was talking about the aesthetics of black and white in my work, or more particularly the construction of whiteness. When I thought about Wharton's book, I knew there was something in there that was applicable and that it had to do with black and white.

If you want to say something different it's very good to use a different language. For me, it was too hard to say what I wanted to say in painting. If I was going to produce something about inclusion, alternative ideas, and alternative histories, I would need an alternative material. If I stayed within the four-stretcher-bar construct, I would have been limited, I felt, by the materials I was using.

I don't know how I got to be the "embroidery lady." It was just one foot in front of the other; I can't quite account for it. People often ask me about feminism in relationship to embroidery and though I am a feminist that is actually not why I started to use embroidery. I actually started so early that feminism didn't really register consciously at the time; there wasn't yet a feminist movement. Nancy Spero used to say, "When did I become a feminist? The minute I heard about it." Well, I hadn't heard about it.

With KARA WALKER

SHAWNA COOPER

Shawna Cooper: Do you collect anything?

Kara Walker: I used to have more ephemera — anything that was related to the black image in history and in media — and my collection concentrated on objects that in some way answered questions of what is appropriate or what is derogatory, laudatory. A lot of posters and pictures are still floating around my house and studio.

SC: I am interested in the picture collages and "artist's notes" that you have put together for some of your monographic publications. How do you think about these collections of images?

KW: They are a necessary part of my practice — making them is like writing or taking notes. In some ways they represent the idea of collecting, but they possess a little more of a narrative impulse.

The images, which serve as a starting point for me, come from newspapers and historical documents. In a highly subjective way, I am trying to chart my course through history.

SC: I particularly love that you selected John Singleton Copley's 1778 painting *Watson and the Shark* for inclusion in "After the Deluge," the 2007 exhibition you organized for New York's Metropolitan Museum of Art. How do you think that interpretations of this early American painting change when seen through the lens of your silhouettes?

KW: I am interested in early American painting as an art form both in search of itself and in a contentious relationship with European models. I began the silhouettes because there was something deeply anachronistic about having such a rear-view vision of myself and my place in the historical timeline. In a cynical way, "After the Deluge" demonstrated that there's nothing new under the sun when it comes to disaster. That sentiment recurs throughout painting's history.

SC: Does your 1995 work *Jockey* refer to a specific narrative?

KW: In the spirit of anything goes, the limitations I impose upon myself in my practice are limited to the following: "It's got to relate somehow to blackness, American history, woman-ness, and the anomaly." Very often the drawings and cut-outs I make are given license to be whatever they are. Sometimes I simply enjoy the visual or even the verbal joke: in this instance, the jockey is both a known thing and a brand of underwear.

SC: Art that directly references America's history often leads to a discussion of nostalgia, but your subjects debunk the romantic myths that have grown up around culture in the South. Is there a place for nostalgia in your work?

KW: The funny thing about the myths of the Old South is that they were debunked even as they were being created. Frederick Douglass was debunking the myths as they were being sung about on minstrel stages. That these myths are so persistent is a wonder to me because of the inescapability of what we know about them. If there's any kind of sentimentality in my work, it's a very jaundiced sense that hubris — and even gentility and honor — are sentiments that are denied me. A little bit of knowledge can ruin a lot of dreaming.

THE AMERICANS

KARLI WURZELBACHER

Art, craft, and commercial design have been deeply entangled throughout American history. Expressed in the art of individual artists and specific periods, this convergence also shapes the missions, exhibition histories, and collections of modern American art institutions.

Twenty years before Alfred H. Barr articulated his "1929 Plan" for the Museum of Modern Art, described as "radical in that it proposed an active interest in the practical, commercial and popular arts," the Newark Museum began presenting an eclectic exhibition program befitting an institution committed to art, history, technology, and science.[1] John Cotton Dana, a public librarian and the museum's founding director, believed that museums should be "attractive, entertaining, and useful."[2] In forming the collection, engaging the public, and even organizing the staff, the model of the department store served as a frequent touchstone: "A great department store, easily reached, open at all hours, is more like a good museum of art than any of the museums we have yet established."[3] One of the first institutions to champion contemporary American artists, the Newark Museum also pioneered the exhibition of folk objects, machines, and household items as art.

Dana's philosophy is particularly manifest in two paradigmatic sets of exhibitions. Inspired by a Dana aphorism, the series "Beauty Has No Relation to Age, Rarity, or Price" began in 1927 with an exhibition of items costing less than ten cents culled from stores like F.W. Woolworth & Co. The 1929 iteration, "Articles Costing No More Than 50 Cents," featured a flower pot and saucer, a napkin ring, a sherbet glass, a child's parasol, a door stop, and a waste paper basket, among dozens of other things. Some of these objects remain in the museum's collection today; others were deaccessioned to staff members: a paper cutter, for example, landed on the desk of a museum employee in 1942. In addition to traveling to venues across the country, these shows served as a precedent for the Museum of Modern Art exhibitions "Objects: 1900 and Today" (1933) and "Useful Household Objects Under $5.00" (1938).

With the exhibitions "American Primitives" (1930) and "American Folk Sculpture" (1931), the Newark Museum again privileged the amateur over the expert and the utilitarian over the rarified. These shows reflected the public back to itself, presenting primarily nineteenth-century objects made by house painters, sign painters, cabinet makers, blacksmiths, sailors, housewives,

"Articles Costing No More Than 50 Cents," exhibition at the Newark Museum, 1929. Courtesy of the Newark Museum.

and girls in finishing school. Museum staff traveled the eastern seaboard from Maine to Virginia, combing antique stores, whaling museums, and farmsteads to gather items as diverse as ships' figureheads, weathervanes, hunting decoys, toys, cookie molds, and embroidery. Abby Aldrich Rockefeller subsequently purchased many of the objects for her collection, which was eventually given in part to the Museum of Modern Art and was later transferred to the Abby Aldrich Rockefeller Folk Art Museum in Colonial Williamsburg.

Holger Cahill and his future wife Dorothy Miller spent formative years in the Newark Museum milieu under Dana. Through them, its legacy was promulgated on a national scale and influenced the trajectory of art in America.

Cahill worked at the Newark Museum from 1921 to 1929, nearly the entirety of his museum career, and returned to curate the above-mentioned folk art exhibitions. As acting director of MoMA from 1932 to 1933, Cahill presented an exhibition program that A. Conger Goodyear

called a "flood of Americana." Cahill even reprised the Newark folk art exhibitions at MoMA, presenting "American Folk Art: The Art of the Common Man in America, 1750-1900" (1932). When he became director of the government's Federal Art Project, part of the Works Progress Administration, Newark's democratic art philosophy undoubtedly influenced the establishment of one hundred community art centers in twenty-two states.

Dorothy Miller graduated from the first class of the Newark Museum Apprenticeship School in 1926 and remained on the curatorial staff for four and a half years. In 1934, Barr hired her to work at MoMA as his assistant. The following year she was promoted to Assistant Curator of Painting and Sculpture. In the ensuing three decades, Miller shaped the permanent collection and curated scores of important exhibitions, including Charles Sheeler's 1939 retrospective and the controversial "The New American Painting," which traveled Europe from 1958 to 1959. She is especially renowned for the seven "Americans" exhibitions she organized between 1942 and 1963.

Beyond tracking the influence of the Newark Museum's exhibitions and staff, it would be interesting to probe the less concrete ways that the embrace of folk and commercial art affected the institutionalization of modern American art. It is tempting, for instance, to credit Miller's experience at Newark for her prescience in selecting Jasper Johns, Robert Rauschenberg, and Louise Nevelson for "Sixteen Americans" (1959), and James Rosenquist, Claes Oldenburg, Marisol, and Robert Indiana for "Americans 1963" (1963).

I would speculate that folk and commercial traditions form an undercurrent running through the history of American art, nurtured by John Cotton Dana at the Newark Museum, amplified in Holger Cahill's activities and in Dorothy Miller's curatorial practice, and flowing into the present.

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[1] A. Conger Goodyear, *The Museum of Modern Art: The First Ten Years* (New York: Museum of Modern Art, 1943), 138.

[2] John Cotton Dana, "Introduction," in *Apprenticeship in the Museum,* edited by Edward Townsend Booth (Newark: Newark Museum of Art, 1928), 3.

[3] John Cotton Dana as quoted in Chalmers Hadley, *John Cotton Dana: A Sketch* (Chicago: American Library Association, 1943), 68.

ACKNOWLEDGEMENTS

There are a number of people whose help and hard work were essential to the realization of this project. I would like to thank the artists in the exhibition, particularly those who lent art work, and most particularly Robert Gober, who very generously made a sculpture specifically for "Americanana." He, along with Kara Walker, Elaine Reichek, and Josephine Halvorson, also kindly worked with students from my class on interviews for this catalog, which was a great experience for the students. I would also like to thank the collectors, dealers, and studio assistants who helped: Claudia Carson in Robert Gober's studio; Grace Matthews in Faith Ringgold's studio; Sarah Taggart in Jasper Johns's studio; Madeleine Hoffmann at the Judd Foundation; Elisabeth Cunnick; Shelley Sonenberg; Michael Jenkins, Brent Sikkema, Matthew Droege, and Meg Malloy at Sikkema Jenkins & Co.; Melva Bucksbaum and Raymond Learsy and their collection manager Ryan Frank; Anne and Arthur Goldstein; Natalie Campbell at Nicole Klagsbrun Gallery; David Lusk; Matthew Marks; Dorian Bergen and Mikaela Sardo Lamarche at ACA Galleries; Jessica Daniel at George Adams Gallery; Vera Alemani from Friedrich Petzel; and Charles Cowles. Julie Ault generously lent research material from her archive.

Obviously, working with students is one of the great rewards of curating an exhibition at Hunter, and the students in my seminar were thoughtful, hard-working, and enthusiastic, contributing vital insights to the project. I especially thank the four students who worked on interviews, as well as Karli Wurzelbacher, who wrote an essay on Dorothy Miller for the catalog. Shawna Cooper contributed additional research and support. The brilliant exhibition catalog, produced by the design firm C/C, is an essential part of the exhibition; Cynthia Pratomo created it using not only her professional experience as a designer, but her expert historical research as an M.A. student.

At the Hunter Galleries, Tom Weaver, department chair and executive director, and the Gallery Committee welcomed the exhibition from the beginning. I thank Joachim Pissarro, director, for his help insecuring a key loan, Tracy Adler, for her thoughtful advice in producing the exhibition, and Phi Nguyen for his work on the installation. I appreciate Brian Sholis's careful and informed editing of the catalog. Most of all, associate curator Mara Hoberman lent her time, diligence, and incisive intelligence, keeping everything on track. Thanks also for President Jennifer J. Raab's constant support for the Galleries and the Hunter Art Department.

Finally, I am truly grateful to Carol and Arthur Goldberg, Susan Bershad, and Agnes Gund for their generous donations, which allowed us all to make the exhibition happen.

— *Katy Siegel*


RESERVE NOTE
STATES
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1962
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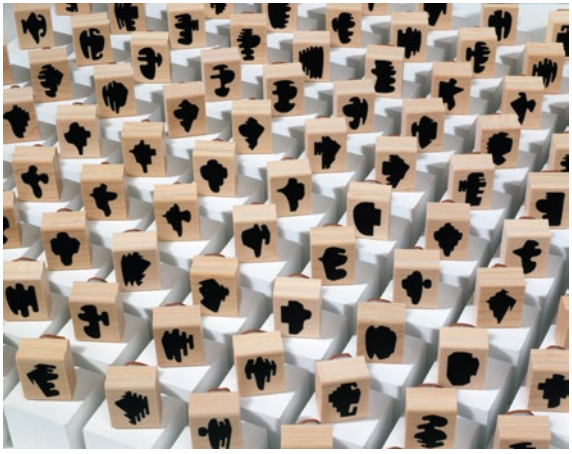
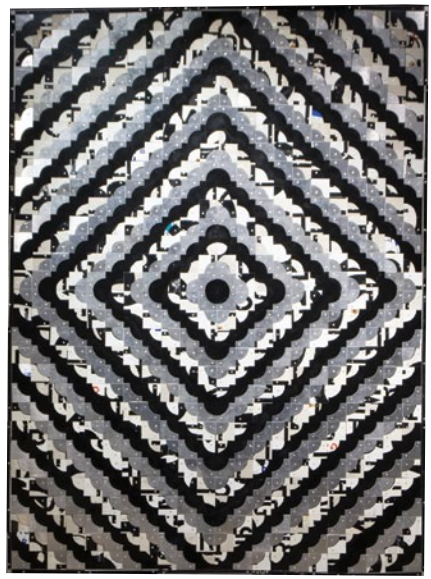
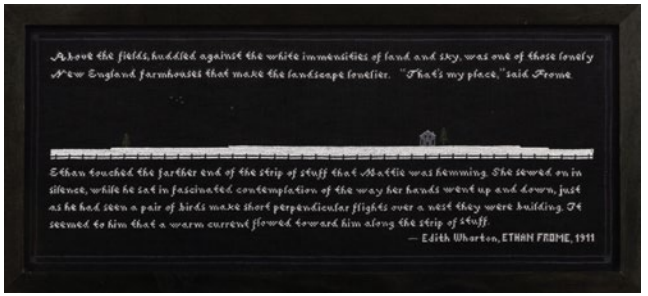
WILL PAY TO THE BEARER ON DEMER
TWENTY DOLARS






Above the fields, huddled against the white immensities of land and sky, was one of those lonely New England farmhouses that make the landscape lonelier. "That's my place," said Frome
Ethan touched the farther end of the strip of stuff that Mattie was hemming. She sewed on in silence, while he sat in fascinated contemplation of the way her hands went up and down, just as he had seen a pair of birds make short perpendicular flights over a nest they were building. It seemed to him that a warm current flowed toward him along the strip of stuff.
— Edith Wharton, ETHAN FROME, 1911


WHO'S AFRAID
OF
AUNT JEMIMA?
QUILT A BOOK
BY
FAITH RINGGOLD

IMAGE CHECKLIST

1 MELVIN EDWARDS

***Hammer* from the "Lynch Fragment"series, 1965**
Welded forged steel
10 ½ x 6 x 9 in.
Courtesy of the artist

2 ROBERT GOBER

Untitled, 1994-2010
Bronze and painted resin
64 x 25 x 47 in.
Courtesy of the artist and Matthew Marks Gallery

3 JOSEPHINE HALVORSON

***Cabinet*, 2009**
Oil on linen
17 x 21 in.
Private collection, Upper Saddle River, New Jersey

4 PHILLIP HEFFERTON

***Twenty Dollars*, 1962**
Oil on canvas
12 ½ x 16 in.
Courtesy of Charles Cowles

5 JASPER JOHNS

***Two Flags*, 1980**
Lithograph, edition of 56
47 ½ x 36 in.
Collection of the artist
Image courtesy of Universal Limited Art Editions

6 DONALD JUDD

Chair, designed 1991; fabricated 2002
Texas pine
30 x 15 x 15 in.
A/D, New York; Courtesy of Elisabeth Cunnick

7 ALLAN McCOLLUM

***The Shapes Project: Shapes from Maine. Shapes Rubber Stamps*, 2005/2008**
Wood and rubber
Collection of 144 stamps: 1 ¼ x 1 ⅛ x 1 ¾ in. each
Courtesy of the artist and Friedrich Petzel Gallery, New York

8 GREELY MYATT

***Silver Lining*, 2009**
Aluminum, aluminum signs, and steel
96 x 72 x 4 in.
Courtesy of David Lusk Gallery, Memphis, Tennessee

9 ELAINE REICHEK

***Sampler (Above the Fields)*, 1999**
Embroidery on linen
11 ¼ x 27 ⅛ in.
Collection of Melva Bucksbaum and Raymond Learsy

10 FAITH RINGGOLD

***Who's Afraid of Aunt Jemima?*, 1983**
Acrylic on canvas with fabric and embroidery
90 x 80 in.
Private Collection. Courtesy of ACA Galleries, New York

11 JAMES TURRELL NICHOLAS MOSSE, & BILL BURKE

***Lapsed Quaker Ware and cupboard*, 1998**
Black basalt ware, cherry wood, and paint
52 ¾ x 28 ½ x 13 ¾ in.
A/D, New York; Courtesy of Elisabeth Cunnick
Image courtesy of the Museum of Arts & Design, New York

12 KARA WALKER

***Jockey*, 1995**
Cut paper mounted on canvas
10 x 10 in.
Courtesy of Brent Sikkema

13 H. C. WESTERMANN

***Dustpan — Douglas Fir*, 1972**
Galvanized sheet metal, wood, and brass
15 ¼ x 11 ½ x 5 in.
Courtesy of George Adams Gallery, New York

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PHOTO CREDITS
Plate 2: Photograph by Andrew Rogers
Plate 7: Photograph by Lamay Photo
Plate 10: Faith Ringgold © 1983
Plate 11: Museum purchase with funds provided by the Howard Kottler Endowment for Ceramic Art, 2000
Photograph by Ed Watkins, 2007

COLOPHON
This book was designed by www.cslashc.com
Edited by Brian Sholis
Printing by Lancaster Reprographics
Edition of 2,500

ISBN 1-885998-87-2